DOCUMENT RESUME

ED 248 507 CS 208 395

AUTHOR Buddemeier, Richard E.
TITLE Writing Ownership in the Process of Learning to Write.
PUB DATE [82]
NOTE 40p.
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Case Studies; *Cognitive Processes; Ethnography; Higher Education; Models; *Research Methodology; Student Attitudes; *Student Participation; *Student Role; *Writing Instruction; *Writing Research

ABSTRACT

A research project designed to determine what is important to a freshman college student in writing and learning to write is described in this paper. The first section of the paper provides background information for the project, which involved collaboration between the researcher and a student. The second section describes data gathering procedures, which included interviews with students in a basic English class and class observations. The third section includes extensive tables of data and discussions of data analysis, while the fourth discusses the findings in the areas of defining writing ownership, ownership in the beginning writing student, and the consequences of claiming writing ownership. The final section reviews additional findings and examines the implications of the project findings for writing instruction. (FL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

Richard E. Buddemeier

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
X This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

ED248507

WRITING OWNERSHIP IN THE PROCESS OF LEARNING TO WRITE

What do writing students consider important in their "world of writing?" In my dissertation study (Buddemeier, 1982) I collaborated with a freshman writing student, Tom, in an attempt to explain what is important to writing students when they write and learn to write. Our study proposes one model for capturing involvement in writing, suggesting that the student claiming ownership of his writing can be seen 1) expressing himself in writing and encoding his personal meanings in writing, 2) communicating personal values and finding increased value for himself in his writing, and 3) choosing to direct his writing at audiences while using himself as an important audience. Attitudes, termed by Tom, "determination" in approaching text and "seeking satisfaction" in producing text were identified as marking these involvements and as resulting in processes of revision.

Looking at Tom's development in the context of his research activities--a sixteen month period during which we talked and wrote extensively together, interviewed other writing students, and together took English 101 at a community college--provides a picture of evolving writing ownership in the beginning writing student and the maturing writer.

In the literature is a growing concern to view writing as "part of the development of the person" (Bissex,1980, p.108). Bissex's longitudinal study of her son described information, models, assignments, and responses from his home and school environments as contexts for the development of his writing. According to her, he "wrote...because what he was writing...had meaning to

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
Richard E. Buddemeier
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS208 395

him as an individual and as a cultural being"(p.107). Similarly, Valadez (1981) suggested that young graffiti writers in the barrio view their writing as an identifier and power. That is, their writing is a personal expression and a conveyance for personal values, and it is directed at the writer himself as well as at other audiences.

Martin, D'Arcy, Newton & Parker (1976) have shown that schooling and teaching lead the student to a certain kind of thinking about writing and a certain view of himself as a learner. Knoblauch and Brannon (1981, p.1) have said that the student-to-teacher, writer-to-respondent interaction includes a "larger conversation between teacher and student" than one composed of "isolated marginal remarks" and interventions in students' writing processes. In another exploration of the schooling contexts of writers, Edelsburg (1981) suggested that revision is influenced not only by teacher evaluation but also by overall learning environment and previous experience with school-sponsored writing. He identified some students as grade-oriented and aware of teacher commentary only as a judgment on the value of their writing. Other "internally motivated" students developed writing along with personal and social competence from teacher commentary.

Studies such as these are profitting from getting close to the student and identifying him as he identifies both himself and his surroundings, particularly school. Two questions, rooted in this tradition, emerged and initially guided our research: What is important to a freshman writing student in writing and learning to write? And, what is important to writing students in an English 101 course?

DATA COLLECTION

To answer these questions I started interviewing volunteers from one of my Basic English classes at a major state university. Among these interviewees was Tom, who subsequently worked with me as an informant, or co-researcher. "Informants are a source of information; literally, they become teachers for ethnographers," writes Spradley (1979, p.25). His classic description of the ethnographer-informant relationship begins: "Ethnographers work together with informants to produce a cultural description"(p.25). With Tom I could establish this kind of relationship, one that could be employed as a useful tool for research and one that, because of the amount of writing involved in doing the research, brought me close to Tom the writer.

I sought to learn Tom's explanations for his writing concerns and behaviors. Simultaneously, we decided to take English 101 at a local community college so that we could participate in one schooling experience widely considered important to freshman writers and together observe and analyze writing concerns and behaviors of the students. Additionally, attending the class provided opportunities for Tom to reflect on his own schooling in writing and for me to gain the vantage of a student.

Subsequent to our participation in the class, we decided to further interview Mark, a student from the Basic English class who had previously been interviewed, and to interview Donna, an older freshman in the process of taking a different English 101 class at the same community college.

In order to further refine our thinking about our observations as participants and about Tom's concerns and behaviors as a writer, we proposed and presented papers at two professional conferences. (See Buddemeier and Gourlay, 1982a, 1982b.)

The following data were gathered, listed here by their source:

1. Interview
   - --ten audiotaped interviews with Basic English students (six of those with Tom)
   - --field work journal of reactions to the interviews/ ongoing notes and reactions to many subsequent casual conversations with Tom
   - --five audiotaped interviews with Mark (two with Tom present)
   - --four audiotaped interviews with Donna (two with Tom present)
2. Classroom Observations
   - --field notes from participant-observation in thirty hours of English 101
   - --two field work journals of reactions to the participant-observation (one Tom's, the other mine)
3. Researcher-Informant Collaboration
   - --eleven interpretive papers (independently authored by Tom or myself, but in consultation with each other)
   - --two professional papers written and presented in collaboration

   (Nearly all data can be viewed as deriving from this source. Further explanation is offered in the "Data Analysis" section.)

The data collection process can be viewed chronologically in terms of our methods. See Figure 1.

My primary focus throughout the study was Tom: What was he concerned about as he spoke about his writing and learning to write, as he participated in a composition class, as he observed other students' involvements in that class and in their writing, and as he wrote? Tom's intended focuses were on his learning to write, on his concerns as he wrote, on the concerns and behaviors of the English 101 students, and on the concerns about writing and schooling stated by Mark and Donna. These foci provided some boundaries for our collection and analysis of data.

DATA ANALYSIS

Figure 2 shows the analytical categories through which each data source was viewed, and the consequent findings highlighted in each source are shown in Figure 3. The findings of this study were identified (folk categories) or

Rick's Methods	DATES	Tom's Methods
Interviewed Basic English students:		(Begins Basic English on 11-30-80)
Tom	1-26-81, 2-2, 2-18, 4-8, 4-16, 4-22	
Mark	1-28, 2-16, 4-20	
Cindy	2-18	
Observed and participated in college English 101 class Discussed and evaluated observations with Tom Kept journal of classroom observations and of interactions with Tom	5-26-81 to 7-2-81	Observed and participated in class Discussed and evaluated observations with Rick Kept journal of observations
Wrote the following interpretive papers in consultation with Tom: What I was seeing as a student that I could not see as a teacher Teacher ways of viewing students About Tom About the English 101 class About Mark and Donna	7-23-81 to 3-4-82	Wrote the following interpretive papers in consultation with Rick: Evolving foci (6-20) Development of his ideas about writing since 12/80 What he could see as a researcher that he could not see as a student An evaluation of the classroom project A statement on grades and writing students A statement on teachers' reactions to spelling

Figure 1. Methods

Rick's Methods	DATES	Tom's Methods
Interviewed:		Interviewed Mark and Donna with Rick
	Donna 10-25-81, 11-10, 2-15-82, 2-17	
	Mark 2-2-82, 2-12	
Constructed case studies of Donna and Mark		
Presented two professional papers, collaborating with Tom in their writing and presentation	3-6-82 3-20-82	Presented papers, collaborating with Rick in their writing and presentation (1-82 to 3-82)

GUIDING QUESTION	What is important to the freshman writing student in writing and learning to write?		
DATA SOURCE	INTERVIEW	CLASSROOM OBSERVATION	RESEARCHER-INFORMANT COLLABORATION
CATEGORIES FOR ANALYSIS	Patterns for Verbal Analysis 1. Rephrasing by an informant 2. Repetition by an informant 3. Use and contrast in the language of informants 4. Responses to structural questions 5. Summary categorizations of verbal interactions in interviews	Coding Multiple Perspectives 1. Tom--student --informant 2. Rick--teacher --researcher --student 3. Collaboration of Tom-Rick 4. Other English 101 students 5. H the teacher	Contrasting Contexts 1. Situation and purpose in English 101 class with situation and purpose in the collaboration 2. Concerns of English 101 students with Tom's concerns in the collaboration Coding through Multiple Drafts

Figure 2. Summary of Data Analysis

GUIDING QUESTION		What is important to the freshman writing student in writing and learning to write?		
DATA SOURCE		INTERVIEW	CLASSROOM OBSERVATION	RESEARCHER-INFORMANT COLLABORATION
TYPE OF FINDING	FOLK CATEGORY	determination	determination	determination satisfaction
	ANALYTIC CATEGORY	meaning value	meaning value	meaning value audience
	QUESTION or HYPOTHESIS	When and why do people "care" about writing? How does meta-awareness of writing concerns and behaviors, if it can be articulated by the writer, contribute to his/her writing and learning to write?	How do writing teachers articulate a philosophy of writing to students? What are the concerns of older writing students?	What is the role of collaboration in the process of learning to write? How does meta-awareness of writing concerns and behaviors, if it can be articulated by the writer, contribute to his/her writing and learning to write?

Figure 3. Major Findings from Data Sources

formulated (analytic categories and questions /hypotheses) inductively as shown by Figures 2 and 3. That is, as the study proceeded, these categories and questions emerged. Given the accumulated data, however, the emergence of categories, which represent Tom's concerns or ways of seeing, could be described in a deductive manner, as they are in the section of this paper called "Discussion of Findings." Figures 2 and 3 represent a transition in the presentation of the data. The guiding question and data sources reflect the inductive approach in the collection and analysis of data. However, the presentation in Figures 2 and 3 is in itself a deduction, a retrospective, telling the reader categorically what took place. In that sense, Figures 2 and 3 lose the complexity of the human interactions in the research process. One counterbalance to that loss is the inclusion of "Researcher-Informant Collaboration" as a major data source descriptor.

Figure 2 shows how three data sources were accessed for their response to the guiding question: What is important to a freshman writing student in writing and learning to write? Or, the more directed question: What concerns Tom in writing and learning to write? Data from (1) interviews, (2) classroom observations, and (3) the researcher-informant collaboration were analyzed.

Interviews. The patterns that follow (Patterns for Verbal Analysis in Figure 2) emerged in interviewing and were clues to understanding data from audiotapes and verbal records in field notes:

(A) Rephrasing by an informant. In some instarces the informant attributed his meanings to language of the researcher by restating it in his own words:

> Researcher: "Did you ever know someone who thought of himself as a writer?"
> Tom: "Really thought they wrote well? Took pride in their writing? Showed it to a bunch of people?"

In this exchange Tom seemed to be exploring the consciousness and behaviors of people who were, to him, writers. Thinking of oneself as a writer was for Tom not like thinking of oneself as a student or a Philadelphian in a casual sense, but rather, a writer's writing has personal value and is shared with an audience. As he did frequently, Tom carefully explored the question by putting it in his own language. This exchange led into a discussion of characteristics of people, identified by Tom, who think of themselves as writers.

(B)Repetition by an informant. An informant may have used the same language on different occasions to refer to a particular concept. Tom often talked about practice: "Anyone can write if they practice." By exploring a contrastive category--"What about people who don't practice?"--Tom began to reveal some of the dimensions of writing/writer that he saw. "What are they doing? How are they different from those who do practice?" the researcher asked. Tom grappled throughout the study with writing as "a possibility," evolving the concern that the possibility of writing exists with practice and particularly with revising. A similar exploration, of a statement of belief made by Mark--"Some people are born to write," led to discussion of a phrase used by Tom and him: "forced to write."

(C) Use and contrast in the language of informants. In the following sample the ideas of the two informants seem juxtaposed:

> Researcher: "How did you learn to write?"
> Tom: "I never wrote anything before December, 1980."
> Mark: "It just happens; some people have it."

Tom's categories were tested against Mark's categories to see if they were contrastive, and if they were contrastive, to see how Tom altered

his explanations when presented with alternatives. Sets of informant-styled categories were partially refined by the categories other informants produced. It was assumed that no other person could duplicate Tom's representations of his writing/ writer's world, but data from others could help define the boundaries of that world. In another representation of this pattern, Tom's and Mark's comments on situation and purpose in writing are contrasted: Tom reported that he wrote when he was "asked to write" and also when he was "not forced." Mark reported that he wrote because he "had to."

(D) Responses to structural questions. In analyzing interview data, questions were posed, based on the researcher's hunch or previous findings, to find kinds of behaviors or statements. For example: "What kinds of statements are statements of self-assessment to Tom?" Among the responses elicited from the data were the following direct quotes:

> --I'm a slow writer.
> --I'd probably come out average [after practice; by someone else's assessment].
> --I'm more towards [non-practiced, than practiced]. If I was in [the category with non-practiced writers]. . . then I'd really be bad.
> --I don't care about people reading my writing.
> --I was more worried "English-ways" [in eighth grade; regarding the surface features of his text].

Or, the question might use the informant's language: "In what situations do students feel 'a sense of incompetence'?" Responses elicited from the data included:

> --The teacher says something about spelling.
> --You have to find H's [the teacher's] word [to answer H's question].
> --They left the room as soon as possible [after the writing assignment was in progress].
> --They did it [a piece of writing] but for the grade, not for themselves.

(E) Summary categorizations of verbal interactions in interviews. In this pattern the meaning of the questions as much as the meaning of the responses to them is identified. Assuming that the verbal interactions were using the language of informant categories, what was the preponderance of the conversation given to? Four concerns were identified and elaborated by this means:

> (1) consciousness of self-as-writer, i.e., the state of the informant's writing/writer definition
> (2) social/audience, i.e., response reactions to writing processes and products; other interactions carrying meaning for writing students
> (3) internal motivation, or situations and purposes
> (4) socialization/ development/ history of the writing student

Classroom Observations. Observational data collected during our participation in the English 101 class were coded by attributing them to the person(s) who was most closely associated with the event, behavior, statement, or interpretation listed in the field notes and journals. See Figure 2. For example, we wrote biographies in class. No one was re-writing them, until Tom began to rewrite his. Then a few others did. All students participated in this event, but it was coded to "Tom, the student" (Compare Figure 2.) because he identified it as an important event, feeling that others had possibly modeled his behavior. To illustrate further: Three times in one class, then intermittently throughout the course, students asked H, the teacher, about the required number of words for a paper; this was coded to "other English 101 students."

So many events, behaviors, and statements were associated with H, that, although he was never the intended focus of our research, many items were coded to him. For instance, H once responded to the question about the number of required words by saying, "Five hundred words, but I don't like numbers." He proceeded to talk about closure in terms of completing a

discussion.

It was recognized that the data represented a complex context; some items were associated with more than one party. Tom and I(Rick) were able to distinguish two roles in our participation (See Figure 2.) as well as a collaborative role. All students were identified individually, but only "older students" formed a discernable sub-group. (One major finding, a question, from this data source resulted from observations that the older students behaved uniquely. See Figure 3.)

The coding of items to particular parties was viewed as constructing the perspectives of those parties. Tom and I also had the opportunity to include commentary on the events, behaviors, and statements. For example, on the first day Tom speculated that H thought the students hated to write--coded to "Tom, the informant." In our journals both of us (coded to "Tom-Rick collaboration") linked other data throughout the participant-observation to this tentative conclusion. Such interpretations were later also considered as data.

Researcher-Informant Collaboration. This data source encompasses all data that describes the interactions of researcher and informant. In a sense, it includes nearly all data from the study because the researcher and the informant were jointly involved at nearly all times. Their relationship was brought into focus by (1a) contrasting situation and purpose in the English 101 class with their situation and purpose in the collaboration, and by (1b) contrasting the concerns of the English 101 students (those from the class observed, and Mark and Donna) with Tom's concerns as he collaborated with the researcher.

For example, frequently in the classroom students were silent and the teacher was talking. The situation of collaboration was different; there was talk by both parties. Another situation in the classroom was the sequence:

assignment making by the teacher, assignment completion by the student, new assignment making. In the collaboration, the researcher suggested writing topics, both parties wrote, and both parties decided on new writing topics given the content of the previous paper.

Several examples show the use of contrasting concerns(1b). Two concerns of the English 101 students could be termed "speed in completion of writing" and "finding out what the teacher wanted." In contrast, in the collaboration, Tom was concerned about speed in producing writing but not about completion time or deadlines. While students in the English 101 class were concerned about producing text to the teacher's specifications, or even understanding the origins of the teacher's expectations, Tom, as an informant, was concerned about producing text to contribute to a search for understanding.

A further resolution to the data was achieved through drafting papers that described the research. This complex analytical procedure was "writing to learn." The complexity of writing as an analytical problem solving tool has been well-documented recently (See especially Flower and Hayes, 1980.). Ethnographers have long recognized an interpretive capability inherent in extensive writings not reduced to statistics. Our encoding was used to define concepts and to refine concepts proposed by our own language. Draft texts were thus viewed by the researcher and the informant as though those texts were a third collaborator, making propositions to be confirmed or rejected by the other two collaborators. Such triangulation (involving Collaborator 1, Collaborator 2, and Text produced by one or both of them) allowed some of the complexity of the collaborative relationship in the research process to be reflected in the findings.

Figure 3 shows major findings resulting from analysis of each data source. One folk category was elicited from the analyses of interview data

and classroom observations. The cover term for that category, determination, was used by Tom in special reference to writers and their behaviors. This category was also repeatedly derived from the analysis of the collaboration. A second folk category, for which the cover term is satisfaction, was most clearly discerned in the collaboration data although references to seeking satisfaction in producing text were identified elsewhere. Similarly, as illustrated by Figure 3, the analytic categories meaning and value emerged from the data in all three sources, while audience concerns, present throughout, were most evident from the collaboration data.

The questions, also identified as findings in Figure 3, are significant by-products of the analyses. They imply hypotheses, some of which are partly substantiated by the present study, but more aptly stand on their own as pointers to areas open to significant study. For instance, the question of meta-awareness, which surfaced in examining interview and collaboration data, implies a possible correlation between meta-awareness of writing concerns and a student's writing processes. Such a correlation is being explored by Perl and others at Shoreham-Wading River (1982) and by Rubin (1983) in the use of writer process journals. A more thorough discussion of the major findings follows immediately. The questions are discussed further under "Additional Findings and Implications."

DISCUSSION OF FINDINGS

Central to this study was an exploration of the process by which a student came to view himself as a writer. That is, through a particular process, the student claimed ownership of his writing. In the case of Tom, that process was both reflected in and facilitated by research activities in which we were involved.

Tom is described here as a beginning writer, growing in awareness of a world of writing. Well into the research collaboration he wrote: "I would never have said 'world of writing' six months ago, but now I see so many sides of writing." During his tenure as an informant, observer, analyst, and presenter, Tom began to see his writing and to view satisfaction as one "side" of writing. Satisfaction was a possible final product for him when he wrote. Tom included in satisfaction attending first to his private sense of meaning and then, attending to the concerns of public audiences for his writing. The pervading sense that he had had that slow, misspelled writing could not be valued gave way to a sense of determination. To Tom, sharing meaning through writing would be possible if he "spent time on it," "practiced," and tolerated "long hours of rewriting."

Documenting the process of Tom's discovering who he was, what was important to him, and what comprised his world of writing yielded insights potentially useful to understanding other writing students. Inherent in the description of Tom's changing involvement with writing is a notion of "writing ownership." A model describing one way of capturing involvement in writing is suggested by that description.

Defining Writing Ownership

Our research suggests that it is convenient to examine three features of

writing ownership--meaning, value, and audience. In Tom's case they appeared in two stages of his development of a sense of ownership. Figure 4 depicts the differences in a beginning writing student's sense of ownership and that of a more mature writer with respect to these three features. A beginning writing student can be said to have an inchoate awareness of each of the three features, whereas, a writer can be said to have claimed ownership of his writing. In this latter stage the writer has a more defined awareness of his relationship to the writing he does. Figure 5 depicts this relationship as one of involvement in writing. It suggests that what Tom called attitudes of determination in approaching text and seeking satisfaction in producing text derive from the claimant's new relationship, and subsequently this relationship affects his writing processes, particularly revision. The absence of a sense of involvement at the beginning writing student stage points to the absence of a claim of ownership and its effects.

"Writing ownership," as stipulated here, describes this involvement in writing. A person may be said to claim ownership of his writing when his/her writing behavior reflects these concerns for meaning, value, and audience. Ownership is not merely claimed by a writer in one situation or another. Rather it has to do with his/her typical concerns about writing or how he/she typically engages writing. This claim can typically be expressed: "In writing, my humanity--my ideas, ways of seeing, and communicative urge--is acknowledged." In the stage of ownership represented by this statement, the writer identifies with his/her own writing. Tom had adapted to writing in this way at the end of the study.

Each of the three features of ownership, as exhibited by Tom, is discussed in the following sections.

Ownership in the Beginning Writing Student. Beginning writing students, as represented by those in this study, seem to have a vague sense of the

	STAGES	
	BEGINNING WRITING STUDENT:	WRITER:
OWNERSHIP FEATURES	INCHOATE AWARENESS OF WRITING OWNERSHIP	CLAIMED OWNERSHIP OF WRITING
MEANING	HAS VAGUE SENSE OF MEANING IN WRITING ——	USES HIS WRITING TO EXPRESS HIMSELF AND ENCODE PERSONAL MEANINGS.
VALUE	HAS VAGUE SENSE OF VALUE IN WRITING ——	USES HIS WRITING TO COMMUNICATE PERSONAL VALUES AND VALUES THE ACT OF WRITING.
AUDIENCE	HAS VAGUE SENSE THAT AUDIENCES ARE ASSOCIATED WITH WRITING ——	DIRECTS HIS WRITING AT AUDIENCES. USES SELF AS AN IMPORTANT AUDIENCE.

Figure 4. Features of Ownership

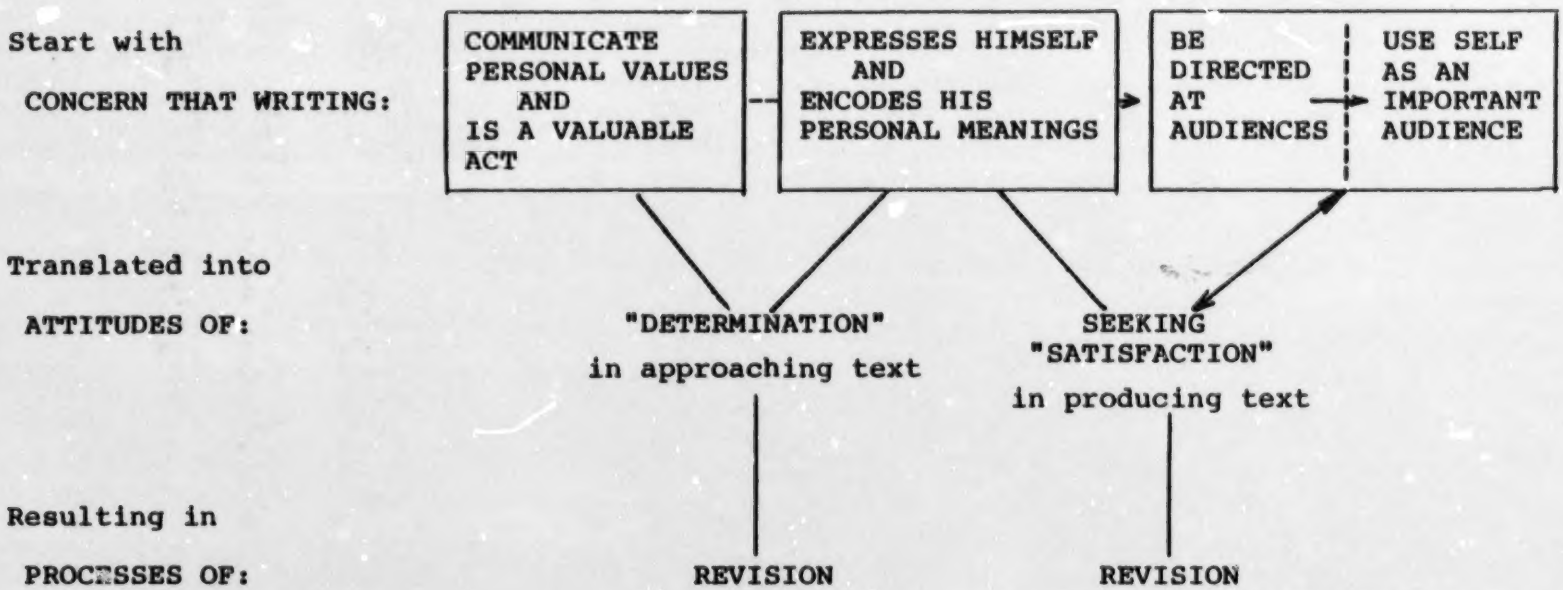

Figure 5. Model of Tom's Personal Involvement in Claiming Ownership of Writing

features of ownership. This section discusses the character of those features before the sense of ownership develops.

Tom and I found that students associated a certain amount of mystery with writing and learning to write. For example, to Mark, Tom's classmate in Basic English, writers were either those who "had to" write or those who simply could and did. It made sense to him that certain people were under obligation to communicate in written form, but he was mystified by others who have "a knack" and write for non-obligatory reasons. Kim, in English 101, reported that she could never get down on paper what she really meant. She said that she alone could understand what she meant when she wrote. Meaning itself was not elusive, but Kim viewed writing as a mode of communication that could not carry her meanings. And Chris, also from the English 101 class, concluded: "I don't know enough about my own writing to even ask a question about it." She did not feel that she could decipher the code that would reveal the nature of her writing. Donna, the older freshman writing student, was an exception. She viewed writing as something in which she could participate with satisfaction, although at one time she had viewed it as solely the purview of a mystically endowed few. To these students writing was or had been partially equated with the unknown.

Tom used the word <u>mystery</u> to describe his former understanding of writing. Prior to the study Tom had vague notions of what <u>writing</u> described and what writing teachers were discussing in class. During the observations he found that the way writing was taught in school contributed to his vagueness.

A vagueness about what writing is, how it happens, and who can do it did not seem, however, to totally obscure writing for the freshmen in our experience. In their adaptation to writing they were, like Tom, beginners (See Figure 4--Beginning Writing Students.) developing uncertain involvements

with writing and vague awareness of what writing meant to them.

1. A Sense of Meaning in Writing. Students we encountered considered that writing should be meaning-full, that writing is a creative process. Mark and Donna reflected this sense when they identified imagination as the creative source of writers' abilities to articulate meaning. Similarly, when Tom initiated poetry in free-form, without concern for convention, his concern was to say something meaningful, if only for himself.

In the English 101 class, H lectured on writing for the first five sessions, referring to The Random House Handbook. Subsequently we read selections from Patterns of Exposition, and H used those as models for the modes he expected reflected in assigned student compositions. At the same time, H repeatedly told students to "write on anything." Tom at first applauded the freedom to "write on anything," but he later decided that assignments were not helpful to him because he never received any responses from H to what he had written. There was no discussion of particular pieces written by students. We had one individual conference with H; H confirmed that Tom had a spelling difficulty. Penciled comments on assigned papers included occasional circling of punctuation or indications of misspelling and two to five lines of end comments: "What is the unifying idea of the paragraph?--good use of specific detail." What Tom meant in writing was neither affirmed nor rejected for its clarity, its wisdom, or its insight about "anything."

Tom was vague in his awareness that meaning was important to writing because teachers throughout his experience had vaguely alluded to the importance of the meaning as they responded to his writing. Their responses to his spelling and his slowness in producing text were, however, very evident to him when he wrote. These were not illusions; misspellings could be found in his text even if meaning could not. This he had learned in

school.

Tom's concern for features of his writing, like spelling, seemed to come from his experience with teacher audiences. Tom's attention during the study was drawn to his history of spelling difficulties and, what he called, "the inexperience of writing down fast." He reported comparing himself to others and to teachers' standards in these areas. That is, the surface features of Tom's text, its spelling and neatness, and his rate of encoding were important in his way understanding of writing.

The spelling problem, along with the slow writer problem, can be seen in relation to Tom's attempt to express meaning: "Spelling always scared me. I guess I never tried." Tom adapted. "I fit other words in . . .and it don't sound right to you, but you just keep going. It don't sound like you want it to sound, but it's better than ." The implications of his problem for making meaning were profound: "You find something to fill in. Write anything. Go around it. Change the sentence. Change the whole thought." His spelling difficulty, pointed out by teachers and prominent in his own thinking, confounded his efforts to make meaning. "I would write a lot differently if I didn't have to worry about spelling." Tom thought and wrote differently in academic settings from how he might have had he not had the problem. And, he added, "I might write differently if I'm writing something for myself."

Only as Tom began Basic English was he experimenting with written communication that was full of meaning to him. Outside the coursework, he wrote poetry and read it to his family. Of that event, he said: "I never wrote anything before." What he meant was: 1) My writing never meant anything to me, and 2) I never wrote anything important. He had an understanding that he and others could value his writing, but he personally had not experienced such a valuing.

2. A Sense of Writing as Valued. Tom and other English 101 students

sensed that writing should have social value. A system of people, teachers and some friends involved with school journalism, marked writing as important to them and to the academic system. Writing was valued by Mark and Tom as necessary to success in the academic system of which they wished to remain part. Mark often pointed to writing ability as an educational and an economic asset.

Perhaps more importantly, Tom, Mark, and Donna associated writing ability with intelligence: writing identifies people as either creative or incompetent. They concurred that writing is a social mirror, capturing and reflecting the writer, in both its surface features, such as spelling, and its associations with powerful ideas or the people (the intelligensia) who propose those ideas.

However, as a beginning writing student a cloud surrounded Tom's sense of value in writing. He reported sensing no social implications to his writing before eleventh grade, the time some of his friends went away to college and he began to consider further schooling and eventual employment. Tom, like Mark and Donna, did have the notion that some people are gifted and for that reason can write. But he had been told by his mother and his teachers about his inability in writing and as a college student he spoke often of that inability. His experience with writing combined with his belief that he was not gifted, and moreover that he was unable, left him seeing little value in writing.

In the English 101 class Tom felt that he had to understand about writing from a mysterious person, someone who had the code to student writing but did not value student writing. Tom noted in his journal:

> H gave out a "Grading Guide for Written Composition." This had to be the most senseless paper he ever handed out. It was written in a complex and non-sentence form. This paper just frustrated the students same as H's comments.

In addition, cynical talk in the classroom led by the teacher, suggested that students could not write or learn to write. One time H queried: "Any questions about writing?" He explained that he asked this question after every assignment because "writing is trial and error" and students would have questions about writing on their minds after they wrote. On one occasion H answered it as a rhetorical question: "I'm sure you don't give any thought to that if you are a typical student." On another occasion he raised a serious question: "Is writing interesting?" Then he quipped: "Not when you do it." The students were being taught by such teacher commentary that their writing could not be valued.

3. A Sense of Writing as Audience-Associated. Students are aware that language exists in important human contexts, although many critical responses to their language may come to them in a schooling context. Tom felt himself perfunctorily responsible to teachers. He was attentive to H as an audience and was familiar enough with his audience to have preconceptions about it. Like other students he did not identify other intended audiences for his writing.

As a beginning writing student Tom typically directed his writing only at this one audience. This is an audience from which he expected responses to features of his writing other than meaning and one that he did not think would value his writing. The only audience to whom he had been responsible was a teacher audience, not even himself. He reported that no one had ever responded to his writing: "It didn't mean anything; the teacher didn't even read it." That is, teachers had not attended to his concern that his meaning be communicated by his writing and that his writing be understood. Their responses were such that Tom would not call them "reading."

Students in the class were also observed sometimes avoiding other students' efforts to look at their papers, and they rarely shared a work in

progress. Both the absence and avoidance of audiences suggests these students' inexperience in attending to audience as they wrote.

As the sense of ownership develops, the audience feature along with the features of meaning and value exhibit changes. These changes are discussed below in terms of Tom's development of a claim of ownership.

Ownership in the Writer. Tom chose across the term of our research to view and approach writing in ways that were new to him. In his continued adaptation to writing, Tom's vagueness yielded to specific ways of engaging his writing. (See Figure 4.) In the writer stage he can be viewed expressing himself in writing and encoding his personal meanings. He also communicates personal values and finds increased value for himself in his writing. And finally, he chooses to direct his writing at audiences and uses himself as an audience. This new relationship to meaning, value, and audience is the way ownership in writing is claimed.

1. Claiming Meaning in Writing. First, someone who has come to ownership in writing has established a personal claim on it as a meaning carrier. That is, someone claiming ownership might say about meaning in writing: "I believe I own my writing because it helps me construct personal meaning. My meaning can be embedded in my text." A claim to the contrary might be: "I know what I want to say, but it never comes out right. My writing does not seem to accurately represent what I want to say. People misunderstand me." In this component of claiming writing ownership, the writer, as is typical of writers, identifies himself with the meanings he intends to convey. Additionally, his involvement with writing is such that he views his text as a purveyor of himself because it represents meaning that he has styled.

Meaning became "demystified" for Tom in a process that may have begun shortly after he became a participant in the research collaboration. In Basic English he began to initiate writing and for the first time in his life

share his written work with his family. Much attention was paid to Tom's personal meaning making and ways of seeing early in the research, and as the research progressed Tom had to look at his own meaning system. In the second interview Tom was asked: "What do you mean 'I'm a slow writer.'?" He worked throughout the study to explain himself, concluding that he should discriminate between his slowness as judged by his schooling experiences and a necessary returning to his text to verify its meaning.

In the collaborative study Tom had to decide what was meaningful during observations and share that in writing with his collaborator. That communication was then examined and corroborated or questioned. Tom interacted with his text and his collaborator, and he was confronted with levels of explicitness or exactness in his meaning communicated in his text. In the following excerpt from an interpretive piece which Tom wrote during the observations (See Figure 1--"Evolving foci".) he works to make sense of his "slowness":

> There were a few people who finished the paper in fifteen minutes. This really bothered me because I was just getting started. I felt slow and I tried to hurry up so I would not be one of the last ones in the room. But it was the consistent noise of people getting up and leaving that annoyed me the most. The noise added a lot of unwanted pressures.

During revisions on his own and with the collaborator, he labored to refine and communicate meanings he intended. In discussing the same issue in a later paper (See Figure 1--"The development of his ideas about writing".) he introduces the notion of <u>determination</u>:

> If these people had been more informed about rewriting a paper more carefully, they would have stayed longer. . . I have totally changed my way of thinking on writing in the past six months. I used to think a person could write if he was gifted and could not write if he was not gifted. I feel there are some people a bit more gifted than others in writing. But this does not mean that people can write or they cannot write. Everybody can write; some people need more time and determination than other people.

Tom's attitudes of determination in approaching text and seeking satisfaction in producing his text were resulting in revisions of his work. (See Figure 5.) These attitudes and the revision marked his use of writing to express himself and to encode personal meanings.

2. Coming to Value Writing. Second, claiming ownership in writing is a personal valuing of writing. The writer recognizes that his writing can personally and socially identify him. His humanity is acknowledged. Someone claiming ownership of his writing might say: "I believe I own my writing because I can write. My potential as a writer makes me valuable to myself and to others." Someone not claiming ownership might say instead: "Why write? I write because I have to. I do it to get it done, so I can go on to something meaningful."

The sharing Tom did with his family was also some indication that he had begun to see his writing as valuable to others and, as well, to himself. His relationship in the collaboration allowed him to receive academic commentary on his text in the context of a trust relationship developed for over a year. His ability was confirmed by someone whom he recognized as valuing his writing. In that context, he learned that with help he could analyze and understand his writing. The mysteries of his writing and learning to write could be explored and his typical approaches to writing altered. In this context of collaboration he repeatedly faced his text as a communication of his values. This determination again resulted in revisions. (See Figure 5.) Both the attitude and the resultant processes he learned are markers of his use of writing to communicate personal values and his valuing of the act of writing.

3. Choosing Audience. Third, claiming ownership in writing is a recognition of oneself as an audience for one's writing or of oneself as a

responsible previewing audience for that writing. Someone claiming ownership might say: "I believe I own my writing because when I write I recognize my personal responsibility to myself and others for what I write." Whereas, someone not claiming ownership might say: "I don't care what it says, just so it gets by. I write it and it's done."

In the effort to facilitate the collection, analysis, and interpretation of data from a collaborative perspective Tom was internalizing the workings of audience response. Such a perspective necessitated questionning and direction setting. The following dialogue captures the interactions typical of Tom and the researcher as they met after a session of English 101:

> Researcher: What did we see today? Any patterns? Anything you think might be of special concern to the students? What really impressed you?
> Tom: I think Pat is probably the best writer in the class. She mentioned that she has done some editing. My guess is she's coming back after having kids.
> Researcher: Anyone else?
> Tom: Chris, she's honest in the way she talks to H.
> Researcher: She said she hasn't done much writing in recent years. She's been working too. Let's try to see what they write. What do you mean she's honest?

In subsequent observing, dialogue, and writing, concerns about these older students were noted, searched for meanings, and resolved into text. Tom's internalization of this type of responsive personal audience was evidenced in the latter stages of the study as he sought satisfaction in producing text by revising it, particularly as he prepared to report to public audiences.

The type of audience Tom experienced in the collaboration differed from the typical teacher audience to which he had become accustomed. The collaborator was an open and trusted audience for Tom, asking Tom, the informant, to also be an open and trusted audience to help his meaning making. One expression of this interaction follows:

Researcher: I want to learn why you think the older students are different from the others.
Tom: It's the way they take the class.
Researcher: Okay, you're getting at it. Here you wrote that Chris had a lot of determination. What's that mean?
Tom: She's always there early.
Researcher: What else?
Tom: She asks more questions than anybody else, except maybe Pat.

Eventually, Tom drafted the following:

> I noticed in the English class a girl named Chris who had a lot of determination. She was in class early and stayed late, asking questions and making sure she understood the assignments. There was another woman like Chris; her name was Pat. Pat asked a lot of questions during class and also had some conversations with the teacher. Pat used all the time possible to reread and to rewrite her in-class papers. Pat and Chris were the two most determined students in the class.

In reporting to audiences other than the teacher and the collaborator, Tom discovered a special responsibility to himself. Because he felt represented by what he reported, he was especially careful in preparing his texts, wanting to represent himself accurately. "They're all going to be looking at me, saying to themselves, 'What can this guy tell us?'" In addition, he wanted to be careful with the message because his audiences would be interested in it. Tom had never prepared a paper for audiences to which he attributed so much importance. He practiced it orally, he tested it against himself and me, and finally he put it before interested people. His sense of himself as responsible audience and of others as subsequent audiences was a new experience, one which, according to him, made his writing have a purpose.

These audience involvements along with involvements in meaning and value identify a claim of ownership of writing.

Consequences of Claiming Writing Ownership

In Tom's case the claim to ownership was reflected in two documentable consequences. As depicted in Figure 5, these are a change in attitude toward writing and writing processes.

One consequence of the claim is a change in attitude toward writing, marked by both determination and satisfaction. Determination is Tom's term describing the writer's response to a written task as his/her claim to ownership evolves. The determined writer commits himself to interact with his writing task: 1) believing that he can communicate, 2) persisting in his attempt to produce text, and 3) exploring the limits of the task.

Tom modeled his notion of determination on the attitudes older students in our study had towards learning to write. Determination was reflected in Donna's commitment "to be taught" in the writing classroom and in Pat's, Chris' (two students in English 101) and Donna's talkative, probing interactions with their teachers and peers in attempts to understand.

First, to Tom, an attitude of determination is reflected in a writer who practices. In contrast is the attitude reflected by: "I could never write." The writer who practices is showing that he believes his writing can communicate, even though the potential communication may not be realized immediately. Next, the determined writer, in Tom's view, will spend the time that writing requires of him. (He views writing as time consuming.) Finally, Tom contrasted writing with solving a chemistry problem in which certain information is given. The writer needs a certain attitude, determination, to be generating ideas, to go from nothing on paper to a complete, transferable idea on paper, from discovery to report. Determination, as defined here by borrowing from Tom's way of seeing, is an attitude that reflects the writer's conviction of the value of writing, of

the time needed for writing, and of the nature of personal meaning in writing.

Seeking satisfaction, or being satisfied, is Tom's way of describing the writer's typical response to text he/she is producing. Tom and Donna reported a point at which their writing was "what I want to say." That is, when they wrote, they sought a point where they had a personal sense of closure or were satisfied that their intended meaning had been embedded in the text. This attitude toward writing marks the writer's constructing of personal meaning in his/her text and his use of himself as an important audience for his writing.

The other documented consequence of the claim to ownership is a change in writing processes, particularly in revision. Revision is the process or processes used by the writer to change his/her text. This study suggests that revision is more than simply a writing skill. It also marks the writer's claim and can be seen as a reflex or manifestation of the two attitudes described above.

As Tom's attitude of determination developed he began to revise. He recalled his former approach: "The 'I could never write' statement is an easy way out, but I can recall myself saying that. Instead of spending some time and thought on writing, it was a lot easier for me to close my book and watch television." When the English 101 course was over, I asked Tom to give me any any related rough draft materials and drafts of the eight assigned papers: "You really want all that stuff?" In one instance he had done five versions of page one before going on to page two. He reported that he liked to start a piece and come back to it a day or so later. For our study, two papers of a thousand words each were drafted several times, the initial work done by Tom. Pooled with shorter pieces, this work was refined and reduced collaboratively for Tom's part in the public presentation. We spent two

hours on the telephone, copies in hand, reorganizing it for the second professional meeting. His willingness to return to the text and re-work it correlated with his conviction that the writing had potentially valuable consequences for himself and others. Revision was also the consequence of seeking satisfaction, or of his reformulation of meaning until a satisfactory expression of it was forthcoming.

Revision is processes in writing that seem intimate to making meaning and to the writer's valuation of audience. If the audience is a teacher who is not important to the writer, he/she will not be concerned to make meaning for that audience by revising. If the same writer does not view himself as an audience, the audience constraints or potential responses to be attended to lose their immediacy. But the student who claims ownership of his writing and seeks meaning, viewing himself as responsible for encoding his personal meaning, will consider himself an audience that can assist in formulating meaning. Recognition of other audiences will only pose additional constraints on his revision.

The tentative model of writer involvement proposed here raises questions about a phenomenon of writing ownership and calls attention to the evolution of a student's awareness of meaning, value and audience in his writing.

Additional Findings and Implications

Several questions emerged as the data were collected and sifted. (See Figure 3.) Taken together with findings on writing ownership they suggest that subsequent investigations in four spheres might prove fruitful to writing pedagogy.

Collaboration and Learning to Write

What is the role of collaboration in the process of learning to write?

Rather than abrogating the responsibility of the writer appropriate collaboration seems to facilitate his/her understanding of meaning, value, and audience. Coding the process of collaboration in writing might lead to clues for teaching writing. In fact, viewing writing teaching as collaboration may be a useful perspective for researchers teachers, and students. In exactly what contexts do students view others, including teachers and peers, as collaborators?

Situations and Purposes in Writing

When and why do people "care" about writing? (Are the concerns of older writing students a special case that should be viewed in a special way?) There are many studies on the effects of schooling, many of them intimating that the student is often not the focus of teaching. How can the student's text be given a place in his/her schooling? If making meaning is important to beginning writers, how can that desire be enhanced and fulfilled by English 101 courses as well as by courses across the curriculum? Many writing situations or purposes may be outside the concerns of beginning writing students for meaning, value, and audience and hence assignments given without those concerns in view may be resisted and vacuous when completed. Teachers who speak into an empty space will enable a product that reflects teacher speech in an empty space, not text made and valued by students as their own.

Meta-Awareness and Ownership

How do writing teachers articulate a philosophy of writing to students? What do teachers do when they teach writing? And, what do students take home as "writing"? The mystery of writing is explored in the classroom by teachers and students, trying to negotiate a common sense about processes that are

both personal and social. Much of this conversation and its conclusions seems inarticulated by students. If students can take home more than the meta-awareness they bring, will they be different writers?

Writing Processes and Writing Ownership

What can a model of writer involvement (Figure 5) contribute to a theoretical model of writing processes? Teachers and researchers might find some use in viewing the concerns of ownership as writing processes. At the least, the concerns of ownership appear to be integral and vital to evaluating writing processes and products and to responding to writers. Finally, the same kind of attention that teachers give to their responses to written products they might also give to writers, in terms of writing ownership.

REFERENCES

Bissex, G. L. Gnys at work: A child learns to write. Cambridge, Massachusetts: Harvard University Press, 1980.

Buddemeier, R. E. See Tom write: Ownership in writing. Unpublished doctoral dissertation, University of Pennsylvania, 1982.

Buddemeier, R. E., & Gourlay, T. Collaborative research on freshmen writers. Paper presented at the Spring Conference of the Delaware Valley Writing Council, Philadelphia, 1982a.

Buddemeier, R. E., & Gourlay, T. Collaboration in research on freshmen writers. Paper presented at the Third Annual University of Pennsylvania Ethnography in Education Research Forum, Philadelphia, 1982b.

Edelsburg, C. M. Evaluation and revision: A field study into student writers' uses of teacher evaluation. Paper presented at the Annual Meeting of the Conference on College Composition and Communication, Dallas, 1981.

Flower L., & Hayes, J. R. Identifying the organization of writing processes. In L. Gregg & I. Steinberg (Eds.), Cognitive processes in writing: An interdisciplinary approach. Hillsdale, New Jersey: Lawrence Erlbaum Assoc., 1980, 3-30.

Knoblauch, C. H., & Brannon, L. Teacher commentary on student writing: The state of the art. Freshman English News, 1981, 10, 1-4.

Martin, N., D'Arcy, P., Newton, B., & Parker, R. Writing and learning across the curriculum 11-16. London: Ward Lock Educational, 1976.

Perl, S., Carter, J., & Wilson, M. How teachers teach the writing process: A collaborative research model. Paper presented at the Third Annual University of Pennsylvania Ethnography in Education Research Forum, Philadelphia, 1982.

Rubin, L. Exploration of the writing experience: A way to improve composing.

College Composition and Communication, 1983, 34, 349-355.

Spradley, J. P. The ethnographic interview. New York: Holt, Rinehart and Winston, 1979.

Valadez, C. M., Identity, power and writing skills: The case of the Hispanic bilingual student. In M. F. Whiteman (Ed.), Writing: The nature, development, and teaching of written communication. Hillsdale, New Jersey: Lawrence Erlbaum Associates, 1981.